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Le *Fenghuang* 鳳凰 et le Phénix

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Entre ces deux oiseaux merveilleux les ressemblances sont étonnamment nombreuses, mais bien qu'elles aient attiré l'attention du monde savant en Orient comme en Occident, elles n'ont encore fait l'objet d'aucune comparaison attentive. De part et d'autre on a longtemps cru à l'existence réelle de ces animaux, et jusqu'à nos jours les spécialistes ont prétendu leur découvrir des prototypes dans la nature. Les hypothèses avancées, fondées sur une partie seulement des documents disponibles, ne sont généralement pas recevables. En réalité, les données dont nous disposons, tant iconographiques que littéraires, font apparaître une grande variété de formes. On peut même parler de l' "impérialisme" de ces oiseaux, qui l'un comme l'autre se sont approprié les caractères de nombreuses espèces, tant réelles qu'imaginaires (pour le *Fenghuang*: le *yiniao* 鶯鳥, le *sushuang* 鸕鶿, le *jiaoming* 焦明, le *kunji* 鶡雞, le *yuanju* 爰居, le *junyi* 駿驥, le *yuezhao* 鵲, le *peng* 鵬, le *yuanchu* 鵲, le *chique* 赤雀, le *zhuniao* 朱鳥, le *chun* 鶉; pour le Phénix: les grands oiseaux solaires tels que le *parôdars*, le *simurgh*, l' "anka", le *ziz*, le *garuda*). Les critères par lesquels les textes anciens

tendent de les définir (taille, morphologie, moeurs), de même que leur prétendue hybridité, ne reposent pas sur l'observation de la nature et n'ont de signification que purement symbolique : le symbole précède la description et non l'inverse. Quant à la symbolique des deux oiseaux, trois thèmes retiennent spécialement l'attention, qui permettent de découvrir entre eux de profondes différences. L'un et l'autre sont des prodiges de bon augure, mais à la signification principalement politique (avènement de l'ordre ou de la paix) du *Fenghuang* s'oppose la signification cosmique (cyclicité) et religieuse (mort et résurrection) du Phénix. D'autre part, les personnages exemplaires dont ces oiseaux sont devenus secondairement l'image diffèrent grandement entre eux : d'une part le sage confucéen ou le saint taoïste, d'autre part le dieu qui trépasse et renaît dans un corps de chair. Enfin, si Van den Broek a magistralement démontré l'importance fondamentale de la relation qui unit le Phénix au Soleil, en Chine par contre il semble que le *Fenghuang* n'est devenu un oiseau solaire que par suite d'une confusion avec l'Oiseau Rouge. La diversité des acceptions symboliques des deux oiseaux est aussi grande que celle de leurs caractères physiques. Pour s'en tenir ici à un trait essentiel, il apparaît qu'ils illustrent des aspirations foncièrement différentes : le *Fenghuang* représente un idéal d'harmonie pour le monde, le Phénix, l'espoir d'une réincarnation dans l'au-delà.

A study of *Mo-shang-sang* 陌上桑

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As the *Sung-shu* 宋書 puts it, the old *hsiang-ho-kê* 相和歌, a branch of *yüeh-fu* 樂府, are anonymous ballads composed in the *Han* 漢 dynasty. Yet it remains unknown as to when, where, by whom and how they were sung in the *Han* period. The present article registers my first attempt towards resolving these mysteries. I have mainly concerned myself with analyzing *Mo-shang-sang*, one of the most popular songs among the extant *hsiang-ho-kê*.

This study is divided into three parts. The first part deals with the story of *Mo-shang-sang*. The theme of erotic enticement on the part of the man and woman's rejection recurs in folk-songs and folk-tales all over the world, and China is no exception. In *Shih-ching* 詩經, for example, as Glanét accurately observes, such theme runs through a number of works.

The second section centers on the description of *Lo-fu* 羅敷's dress and her husband. Her dress is probably too stylish for an ordinary country-side woman. In the poem, she has mentioned that her husband belongs to the upper classes in society. There has been two interpretations about the status of her husband. One being that she must have exaggerated the status of her husband, and a second possibility is that later poets or more probably musicians in the Court have changed the original shape of the poem, thus transforming her into an upper class woman. I think both fall short of being satisfactory explanations. In other old *hsiang-ho-kê* we can find passages very similar to those of *Mo-shang-sang* in which the woman's dress as well as the husband are elaborately described. Some common elements among them include: the family is very prosperous; there are a number of sons in the family; they are all successful official bureaucrats; and that their dresses are always very stylish. This fact suggests that the passages may not be original, but are altered as "well-wishes" chanted by beggars in order to appeal to listeners. Bearing this in mind we can then approach the extant *Mo-shang-sang* as a mixture of the popular story and the "well-wishes". This perhaps explains the contradictions we find in the poem.

The third part is about old *hsiang-ho-kê* as a whole. We may notice that the "well-wish" is not old *hsiang-ho-kê* per se. Many of them actually have nothing or little to do with the songs itself. Thus not much attention has been paid to them. They are, however, important historical clues to understanding the styles and characteristics of these anonymous singers who compose the old *hsiang-ho-kê* in the *Han* dynasty.

On *P'an Yüeh* 潘岳 's *Tao-wang-shih* 悼亡詩

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Tao-wang-shih, which mourns the death of his wife, is the most famous poem of the *Hsi-Chin* 西晉 poet *P'an Yue*. Critics has interpreted the poem as a manifestation of the poet's eternal sorrows when he laments the passing away of his wife. However, if we approach the poem without considering such extrinsic factors as the author's life, we are left with the impression that the poem is in fact a result of composing according to an exemplary model.

This poem which is anthologized in *Wen-hsüan* 文選 consists of three stanzas, I shall begin with an analysis of the structure among these three stanzas. First, we notice that every stanza consists of three parts, all composed in different manners though. The first stanza, in which the metre proceeds consistently, can be divided into three parts by two changes of locales. On the other hand, the second and third stanzas are divided into three parts by changing its metre twice. While the backdrop to the second stanza is fixed in the interior of his deceased wife's chamber, that of the third stanza moves from indoor to outdoor, that is, from her chamber to her tomb. The whole poem sees alternative contrast in terms of its metric scheme and plot arrangement.

Secondly, I shall illustrate how the chief motifs are connected structurally. The image of seasons, for example, appears in each stanza, but the ways of expression vary from the general to the detailed. While general descriptions appearing in the third stanza and the first part of the first stanza are followed by an overflow of sorrows over the irreversibility of his wife's death, concrete and elaborate descriptions appearing in the second stanza and the third part of the first stanza are accompanied by the expression of griefs over her absence. The motif of trying to drive away his grief may also be classified into two modes: the actual and the mental. In other words, the widower had decided on the one hand to resume his duty and on the other hand to adopt the philosophies of *Chuang-tzu* 莊子. As can be expected, the former appears in the third stanza and the first part of the first stanza, whereas the later

in the second stanza and the third part of the first stanza. Obviously, these motifs do not recur at random, and we can recognise that the second stanza is actually a variation of the third (and second) part of the first stanza, and that the third stanza as a variation of the first part of the first stanza.

P'an Yüeh has also composed other works which mourn his wife's death: *Tao-wang-fu* 悼亡賦 and *Ai-yung-shih-wen* 哀永逝文. These two works represent his grief upon the funeral ceremony realistically, while *Tao-wang-shih* depicts his grief after the funeral in a much more abstract literary mode. This distinction corresponds to the difference in the style employed: *Fu* 賦, *Wen* 文, or *Shih* 詩. This proves to be important when we examine the relation between these three works and *Kua-fu-fu* 寡婦賦 written by the same writer on the death of his friend on behalf of the widow. The composition of *Kua-fu-fu* is similar to that of *Tao-wang-fu* and *Ai-yung-shih-wen* but different from that of *Tao-wang-shih* in that the description centres on the process of the funeral ceremony. Many of the expressions and motifs are common in these three works, the chief motifs of *Tao-wang-shih*, for example, are found in *Kua-fu-fu*. We may say that *Kua-fu-fu* serves as an exemplary for these three works. No doubt there are differences between the feelings of a widower and a widow, and between poems written for oneself and for the others, but the striking similarities show that such difference are not essential for these works. The act of composing according to a prior model easily crosses the border of the 'real' and the 'unreal'.

In addition, as the author himself remarks, *Kua-fu-fu* can be traced to works written in the *Chien-An* 建安 period. Thus the model itself is also a work written in imitation.

To conclude, we can see how a work which is supposed to be a spontaneous overflow of the writer's personal griefs has been written as a result of the influence from a work written for the others according to an exemplary model.

Wang Wei 王維 and *Ch'ien Ch'i* 錢起

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Wang Wei was the most acclaimed poet in the Age of *K'ai-yüan* 開元 and *T'ien-pao* 天寶, while *Ch'ien Ch'i* was acknowledged as the most outstanding poet among the Ten Talented Writers in the age of *Ta-li* 大曆十才子. To a certain extent, the styles of both were characteristic of their own times. By analysing the inheritance and development between *Wang Wei* and *Ch'ien Ch'i* in terms of their styles and means of expression, this thesis attempts to trace and to illustrate how the poetry of *Shêng-T'ang* (High-T'ang) 盛唐 proceed to *Chung-T'ang* (Mid-T'ang) 中唐.

A Study on *Wu Mei-tz'un* 吳梅村 (Part I)

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Wu Mei-tz'un (*Wu Wei-yeh* 吳偉業) was born in *T'ai-tz'ang* 太倉. *T'ai-tz'ang* had been the center for the study of classical literature as well as the founding place for *Fu-she* 復社. It is therefore only natural that *Wu Mei-tz'un* was influenced by the atmosphere there. His political career started under the influence of *Chang P'u* 張溥, the leader of *Fu-she* as well as his teacher. Whether reluctant or not, he had to take part in the political disputes. When the *Min* 明 dynasty collapsed, *Wu Mei-tz'un* did not want to serve in the *Ch'ing* 清 court, but situations did not permit it. Eventually he even submitted to the *Ch'ing* court. Thus we must say his political conviction was rather fragile. Since his father was not well off, he had to earn his living by selling his literary works. With this income he had managed quite a stylish life. His relations with women seemed romantic. As an artist, he befriended some of the most famous artists of his time, and his paintings were highly esteemed at the time. In the theater, he was the most important amateur among his contemporaries. Playwrights including *Li Yü*

李玉 and *Li Yü* 李漁 also seemed to have been heavily influenced by him.

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